The virtual, global fashion studio

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Fashion and Textiles, DSC

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Strategic objectives addressed:
This Project was directly aligned to the Goals of the RMIT Strategic Plan by offering students a "global passport to learning and work, it is urban in orientation and creativity and connected through active with partnerships and professions."

The specific areas the project aligned to are:

- **global** in attitude, action and presence, offering our students a global passport to learning and work;
- **connected** through active partnerships with professions, industries and organisations to support the quality, reach and impact of our education and research.

This project was designed to investigate a new methodology around fashion studio delivery that is unique and the first in its field. Embedded into the process is to create linkages with global fashion companies to create studio connections that will:

- enhance the student experience
- provide a segue to global employment
- establish connections with international organisations
- expose the high quality of RMIT Fashion to the world.

**Internal order number:** 360429

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**Project team members:**
- Associate Professor Jessica Bugg
- Dr Ricarda Bigolin
- Omar de Silva (Project Administrator)
- Howard Errey (DSC)

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<th>Funding scheme</th>
<th>LTIF contestable</th>
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<td>Program Development Fund</td>
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<td>RMIT Vietnam Program Development Fund</td>
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1 Executive summary

The intention of the School of Fashion and Textiles is to interrogate opportunities in the creative virtual environment so that we can take a leadership role in this area for the future. This project, the ‘Virtual Global Fashion Studio’ was committed to exploring methodologies for creating imaginative, global and inventive fashion design studios through a virtual interface. This project was designed to investigate a new methodology around fashion studio delivery that is unique and the first in its field.

Fashion is on the brink of change as a new world order responds to and renounces fast fashion constructs including volume supply, low pricing structures and supply chain acceleration. An alternate proposition emerges that bridges the worlds of artisan heritage with new technologies, fashion that has the capacity to embrace innovative systems, which supports independent and innovative design. Students today are predicted to have between 6 to 9 careers in a lifetime and potentially half of those careers have not been invented yet.

Recognising those current graduates of fashion may be working within newly evolved situations where, for example, a designer in Melbourne works in their independent space, for a luxury brand in Paris, sourcing fabrics from Italy, manufacturing in Vietnam, developing communication concepts in the USA and retails across the globe. To prepare students for this emerging environment the LTIF project, ‘The Virtual Global Fashion Studio’ was a foundation development to explore methodologies to enhance the student experience and expand future employability. The intention of the School of Fashion and Textiles is to interrogate opportunities in the creative virtual environment so that we can take a leadership role in this area for the future.

This project investigated virtual models in other creative disciplines and explored varying methods of adoption of a digital interface to enhance the delivery of fashion design ideas within the RMIT Fashion (Design) (Honours) degree. This included three case studies that focussed on varying degrees of virtual engagement:

- The Embellish studio working with Pakistan artisans and engaging creatively in the global supply chain: Utilising digital communication to link with artisans in third world environments, enabling creative engagement.
- The Boudicca Connected Studio: Blended learning techniques working with an avant-garde design house in London enabling Melbourne based students to be inspired, briefed and critiqued.
- The Fashion Futures Elective: A fully integrated model of virtual exploration using the digital space to connect, share ideas and generate creative outcomes.

A key consideration of this project was to not replicate the face-to-face experience of a fashion design studio but to explore ways of working virtually that enhanced the student experience. The project was a success. A combination of resources, tools and methodologies were tested and proven to provide the basis of a plausible and useful virtual alternative to the traditional fashion studio. Student output was extraordinary; across all case studies there were professional and well considered creative outputs. Students demonstrated a depth of fashion thinking not normally experienced, leading to outstanding outcomes in both conceptual and contextual fashion capabilities. In addition, students were given first-hand experience connected to the global fashion industry. Excitingly, the project has further cemented RMIT’s global position as pioneers of the industry and laid the foundation for what we intend to become a model to overcome the usual geographical constraints placed on the Melbourne campus and students.
2 Outcomes

The project focused on activity within the Bachelor of Design (Fashion) (Honours) program but has the capacity and potential for findings to be adopted and integrated across other creative disciplines in the School and College.

Two studios and one elective were directly connected to the project:

1. **The Embellish Studio, year three, semester one 2014**

   Studio Leaders: Dr Ricarda Bigolin and consultancy with Shazia Bano
   
   Good Teaching Scale (GTS): 100.0%
   
   Overall Satisfaction (OSI): 69.2%
   
   Overview:

   The Embellish studio was delivered in semester one, 2014 and provided some foundation to exploring virtual interface within a global context. Students worked with artisanal practice with rich traditional methodologies applying innovative and creative concepts through the embellishment of their collection. Working with artisans in Pakistan students discovered how to interface globally, translating ideas, sharing their practice in a virtual space. The brief was to consider embellish as an act that enhances/exaggerates/changes surface and form, adding texture, bling, colour, and detail; exaggerating what lies beneath and embellishing truths.

   This project provided an opportunity to connect the past and future. The creative results were unique and provided an experience for students enabling them to respect the craft and skill in Pakistan. Equally it provided the craftspeople to be engaged with speculative practice that showcased their talent and provides a platform for broader connections and commercial outcomes.

2. **The Boudicca Connected Studio, year three, semester two, 2014**

   Studio Leaders: Associate Professor Karen Webster, Associate Professor Jessica Bugg, Sam Fisher and Kate Sala in collaboration with Zowie Broach and Brian Kirkby founders and designers at Boudicca, London
   
   20 students
   
   Good Teaching Scale (GTS): 100.0%
   
   Overall Satisfaction (OSI): 69.2%
   
   Overview:

   This studio is derived from a virtual brief set by avant garde fashion label Boudicca, based in London in the UK. Zowie Broach and Brian Kirkby formed the UK based company Boudicca in 1997. They describe their practice as “investigative rather than simply decorative” and use fashion as a forum for exploring issues related to contemporary society, imbuing their work with narratives that provide a context for understanding and interpreting their output.

   The project was an industry-connected brief, which encouraged students to rethink the role of fashion through the development of visual narrative design strategies for particular fashion contexts. The brief challenged students to evolve creative concepts from an exploration of the communicational potential of dress in its historical, cultural, social and political context. They were encouraged to explore issues that relate to people and society and to develop narratives that they could communicate through fashion.

   The studio used a blended learning model with face-to-face engagement with tutors in studio.
who have first hand knowledge of working with the guest company. Boudicca contributed to the learning experience through online engagement and feedback, employing Skype and sharing of 1-minute films on line. The studio encouraged connectivity of concept and communication throughout the process thus challenging traditional approaches to design and utilizing the digital context and opportunity’s of distance to enhance working process and outcomes. The briefing and communication/portfolio components were virtual/digital.

3. The Fashion Futures Elective:

Studio Leaders: Associate Professor Karen Webster and Associate Professor Jessica Bugg
14 students

Good Teaching Scale (GTS): 100.0%
Overall Satisfaction (OSI): 69.2%

Overview:

This elective was presented weekly in a virtual space and is the first purely digital elective run on the Bachelor of Fashion Design (Honours) program. Students and course coordinators came together as a creative community sharing concepts and ideas to develop innovative and original outcomes. One initial physical open forum at the start of the project focused on identifying the most appropriate platforms and means of communication to avoid dictating the means of communication to students. From this point communication was conducted primarily in the Corus platform plus invited students to explore alternate and traditional digital methodologies to communicate ideas, disseminate their realised project and interact with peers and staff.

Fashion Futures provided students with a diverse range of learning experiences. These experiences combined self-directed research, analysis, reflection, peer interaction, online seminars and discussion with staff-led and guest presenter presentations. Lectures were delivered through PowerPoint and recorded presentations in pod casts that documented in conversation sessions between staff and digital experts. These sessions invited student questions to be unpacked in virtual discussion.

This course comprised of a series of seminars and community workshops in a virtual studio format involving the development of concepts and intellectual discourse related to cultural forecasting and its application to fashion. The virtual classroom provided the platform for information sharing, analysis and evaluation of concepts. The projects were an extension of the topics covered in the virtual seminars, as well as independent research. Working as a trend forecaster in industry requires a range of professional communication, presentation and management skills, as well as innovative approaches to research and forecasting activity. This project aimed at enabling students the ability to identify, document, analyse and evaluate emerging trends, generating a body of work that captured future concepts applicable to the fashion industry.

The project was the first stage of exploring the viability of creating a virtual studio space for fashion. The next stage is to develop peer reviewed conference papers and journal submissions that align to fashion and creative industries pedagogy so as to disseminate RMIT’s strengths in the area and open up opportunities for collaborations and further investigation.
3 Project outcomes and impacts

3.1 The intended outcomes of this project were as follows:

- To determine whether new models, which are virtual, are a viable fashion studio model
- To create diverse and creative exploration in an online environment
- To identify the most appropriate and effective combination of online tools to substitute the normally social exchange of information in a studio
- To determine the most effective model to provide an alternative to the traditional fashion studio in an online environment

3.2 The impact ongoing post-project will be evaluated against:

- Enhanced graduate employability
- The development of virtual pedagogical models for extending creative workforce capacities
- The development of virtual pedagogical models for improving graduate capabilities and outcomes

3.3 Observable short-term outcomes

The project was a success. A combination of resources, tools and methodologies were tested and proven to provide the basis of a plausible and useful virtual alternative to the traditional fashion studio.

Student output was of an exceptionally standard, across all case studies there were professional and well considered creative outputs. Students demonstrated a depth of fashion thinking not normally experienced, leading to outstanding outcomes in both conceptual and contextual fashion capabilities. In addition, students were given first-hand experience connected to the global fashion industry.

Excitingly, the project has further cemented RMIT’s global position as pioneers of the industry and laid the foundation for what we are sure will become a model to overcome the usual geographical constraints placed on the Melbourne campus and students.

3.4 Process and Approach:

3.4.1 Stage One

1. Analysis of exiting Virtual Studio Models across creative disciplines and assessment of viability to translate to a Creative Fashion Studio Model
2. Cross-School collaboration with others who were investigating Virtual Studio Models. Regular think tanks across activities including engaged sharing of ideas
3. Feedback and consultation with Media and Communications and Architecture and Design
4. Engagement with the RMIT Fashion Staff team on what are the key criteria for a successful studio in face-to face mode
5. Analysis and investigation into how the criteria (outlined from above) can be applied across and evolved using Virtual methodologies
6. Investigation into varying virtual interface devices and how they can be adopted for fashion design studio use. The suite of Google tools available internally (such as sites and communities) will be evaluated along side external tools toward an integrated approach. Developing and sharing of 3D PDFs will also be investigated.
3.4.2 Stage Two

1. Case Study Studio One: The Embellish Studio - Development and exploration of a studio that had a global focus with initial exploration of virtual interface. This was to test experience of working both globally and utilising digital technologies. The challenges and strengths of this experience then informed how we progressed to the next stages.

2. Context and Process were analysed: with consideration of both linear process related activities and the creation of contexts that disrupted so as to impact and encourage positive outcomes. Tools and platforms were investigated and analysed.

3.4.3 Stage Three

1. Case Study Two: The Boudicca Connected Studio - Blended learning techniques working with an avant-garde design house in London enabling Melbourne based students to be inspired, briefed and critiqued.

2. Case Study Three: The Fashion Futures Elective - A fully integrated model of virtual exploration using the digital space to connect, share ideas and generate creative outcomes.

3.4.4 Stage Four

SWOT Analysis
The Global, Virtual Fashion Studio – Case Study Projects
Fashion Futures:

<table>
<thead>
<tr>
<th>STRENGTHS</th>
<th>WEAKNESSES</th>
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<tbody>
<tr>
<td>• Student engagement</td>
<td>• Time consuming for staff engagement</td>
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<tr>
<td>• Collaborative learning</td>
<td>• Students perspective on Corus as an interface was not always good</td>
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<tr>
<td>• Global perspective</td>
<td>• Turn around of feedback was difficult due to the amount of work undertaken</td>
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<tr>
<td>• Strong student outputs and learning</td>
<td>• Management of digital project can be difficult as staff are constantly available</td>
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<tr>
<td>• Flexible learning and potential for distance learning</td>
<td>• Physical engagement with other students can sometimes take priority as time and space is not always factored in my diary</td>
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<tr>
<td>• Quality of work</td>
<td>• Turn it in was not useful in this context and assessment submissions were difficult due to live content.</td>
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<tr>
<td>• Developed skills in research and analysis</td>
<td>• Upload of large files and sound files difficult</td>
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<tr>
<td>• Extended fashion research and social awareness</td>
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<tr>
<td>• Good support from DSC and funding</td>
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<tr>
<td>• Variety of communication digital, written, sound, image, distance etc</td>
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<thead>
<tr>
<th>OPPORTUNITIES</th>
<th>THREATS</th>
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<tbody>
<tr>
<td>• A model has been developed that can be applied to simular global briefs.</td>
<td>• Impact on other work and priority’s</td>
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<tr>
<td>• Potential for distance learning</td>
<td>• Staff Learning live can have positive and negative implications and impacts on time.</td>
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<tr>
<td>• Flexibility of delivery</td>
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<td>• No requirement for physical space and resources</td>
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<tr>
<td>• New communication models</td>
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<td>• More relevant, less formal and current modes of communication with students</td>
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### Paris Study Tour

#### STRENGTHS
- Global positioning and connectivity
- Staff and student engagement was excellent
- Diverse itinerary and intensive and immersive experience
- Embedded tasks and project work
- Industry connectivity
- Cross level and program engagement
- Highly developed research and global awareness informing other studios
- Student growth and confidence

#### WEAKNESSES
- Only experienced by a relatively small number of students
- Potential impact on studio work running parallel
- 2 senior staff out at a busy time of the year
- Timing

#### OPPORTUNITIES
- Opportunity for cross School elective
- Potential for further cross level and cross School activities and projects
- Revisit the timing to reduce impact on the students other studios and curriculum.
- To build upon methods of connectivity and communication
- To employ a designated member of staff to develop industry and global connections
- Introduce an elective for global experience and mobility

#### THREATS
- Financial implications
- Potential impact on other aspects of the students curriculum
- Maintaining and developing connections and itinerary.

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### Boudicca Studio:

#### STRENGTHS
- Excellent level of work
- Connectivity of design and communication
- Technology engagement
- Industry engagement and significant feedback
- Visit to physical studio
- Film and Skype feedback with industry
- Corus useful communication tool
- Digital support
- Significant engagement from Boudicca
- Strong staffing

#### WEAKNESSES
- Turn around of feedback from industry was not as fast as it should have been from industry due to live commitments
- Time differences posed problems
- Lack of appropriate conferencing facilities
- Number of staff involved due to subject matter and external relations

#### OPPORTUNITIES
- Sound model in place for Global Industry projects
- Potential of Skype to develop global connections and presentations with little cost
- Employ a project manager for external events and connectivity with time to focus on this
- Potential for more support with managing digital submissions and sharing files/ films etc

#### THREATS
- Student’s perception of the relationship of the industry brief to their work.
- Extensive time to maintain communication from the member of staff managing the project.
- This type of project requires funding that may not be available in the future
3.4.5 Overview of project outcomes:

To give the project best chance for success, a heavy meeting schedule was constructed for the first-half of the year. This provided time for collaboration across the colleges, ensuring that the planning of the project was considered from a multitude of perspectives. This proved to be an appropriate methodology and validated a key lesson of most projects: ensure there are strong plans from the outset, constructed with broad expert consultation.

By doing so, key milestones and dependencies were identified from the outset, which ensured plenty of time was always available for continually testing the new methodologies that were required to foster the required outcome. For example, receiving large assessment files from students.

The project was also staggered in terms of virtual dependency and importance. To introduce the concept, a studio in which design correspondence with a team of artisan suppliers internationally was managed virtually. An important, thought not ground-breaking step, which provided a gentle starting point for a virtual studio.

From there, in the remaining work required for assessment tasks, virtual capabilities became increasingly more important. For example, students were required to research, develop and submit their creative responses through entirely virtual means in one assessment, but ultimately, if virtual technologies became unavailable there was a legitimate alternative in more traditional methods.

When it came to the industry engagement with Boudicca, virtual capabilities were critical. Without them there would have been no possible outcomes as students were simply unable to engage and creatively respond to a team based in London, to the required professional standards, via any other methods.

Following this staggered approach proved a wise move as it gave all involved the time to learn, adapt and improve to the situation which ultimately led to the outstanding student outcomes previously described.

From an output sharing perspective, there are a plethora of tools and methods in which output can be shared, though it has been determined that a 'normalised' approach is most advisable i.e. the same method for all. Once that approach has been determined, formal education should be provided to all involved so as to provide the best chance at smooth, useful output.

Like in any technological environment, glitches and mishaps were present. For those who aren’t happy to adapt and try alternative methods, frustration is a likely outcome. Thus, fostering a culture of flexibility and dynamism as well as an acceptance that things won’t always go as planned in a virtual fashion studio, is a simple but important lesson.

From a design perspective, the process, regardless of a virtually communicated output or not, typically has heavy components of virtual and digital technology. The use of virtual and digital technology to research, create, play, share and adapt is not only useful but necessary in today's world and this project confirmed a better design process, as students were encourage to push the boundaries they were typically restrained by.

Most obvious throughout the duration of this project, were the highly evolved creative works that students were able to propagate. The virtual, online and thus unrestrictive parameters for students saw demonstrable work that reflected rigorous research and considered creative exploration. For example, many students produced powerful, engaging websites and blog platforms that shared their stories enabling them to professionally communicate their ideas. It was clear to see that this project allowed students the flexibility to get the most out of themselves, demonstrating proactive, professional approaches to creativity in an online environment, resulting in valuable output for a fashion design studio.

As a summary, students felt anxious at first as they entered a new working environment with new tools to learn, but as time went on, confidence and ability improved, “I found it hard to have to learn the digital platforms in such a short time, but in the end I was glad that I did learn them” and, “I will
say that there was some anxiety about how to express and analyse the projects but continuously working, planning and considering the subjects, things begin to click into place.”

In addition, students did feel some disconnect from their peers and supporting staff, “I also felt a bit disconnected from teachers/peers, but in some ways it was good because I was able to learn things by myself”. Another said, “I like the option of working where I want and experimenting with new digital platforms, yet feel segregated from my peers”. While not certain, it is plausible that this sentiment has led to the unusual spread of student results that saw an almost inverted bell curve of results with a polarization between pass and high distinction, the students that thoroughly connected and engaged, did great work. Unfortunately those students that struggled with the self-directed nature of virtual connection tended to have this impact their capacity to have quality outcomes.

Pleasingly, factors that couldn’t be specifically attributable to the sense of place and virtual versus physical considerations, such as motivation and enjoyment, were for the most parts fairly consistent, again suggesting that there is indeed a viable model for a design studio in a virtual context.

The ‘Virtual Global Fashion Studio’ model proved to have at least, strong potential as a digital learning model. The boundless nature of the online environments in which students were able to operate and staff were able to support, provides opportunity for students from around the globe to work together on one project simultaneously, the same way it happens in other industries and more importantly, for Melbourne-based RMIT students, the same model provides opportunity for engagement on a global stage. For example, the ability to be engaged on project work from organisations located in the typical fashion powerhouse locations such as London, Paris and New York.

This notion of global connectivity while having exciting future potential, has also brought strong market positioning results for RMIT. Industry partners were consistently surprised and pleased at the quality of work demonstrated by the students, resulting in a strong reputation for RMIT within key global fashion markets.
4 Dissemination strategies and outputs

The following material is accessible and available to share across the University and College

1. Interim Report (June 2014) detailing references and notes on interviews with academics in other disciplines and methodologies used for virtual space delivery
2. Copies of studio briefs used in this project housed with Program Manager of BH103
3. Final report, recommendations and appendices housed with Project Leader – The Virtual Studio

This project is a foundation project that is at internal stage and not ready for extensive dissemination. It does however provide a platform within the School of Fashion and Textiles that has enabled staff to create ideas around extending this concept. The project forms the development stage to extend and build on investigating the virtual space.

Knowledge dissemination has been shared amongst the higher education team within the School so as to further evolve the studios and electives. Working with the College, the project team will be providing an information portal for sharing across creative disciplines within the College. Pertinent to the success of this project was the generous sharing of knowledge by peers from other disciplines in the University who had experience in developing creative concepts within a virtual environment. Equally the project team will see this as two-way process extending discourse across the college to enhance the University’s intelligence in this area.

RMIT Fashion and Textiles recognizes the global fashion virtual studio concept as an evolving strength. The pedagogical practices aligned are being further refined and assessed in preparation for public and broader dissemination. The next stage includes international cross-institute engagement to build a global interface and encourage further adoption or adaptation.

Staff are currently developing abstracts and ideas for peer reviewed conference papers and journal submissions that align to fashion and creative industries pedagogy so as to disseminate RMIT’s strengths in the area and open up opportunities for collaborations and further investigation.

5 Evaluation of project outcomes

This Project was directly aligned to the Goals of the RMIT Strategic Plan by offering students a “global passport to learning and work, it is urban in orientation and creativity and connected through active with partnerships and professions.”

This project was designed to investigate a new methodology around fashion studio delivery that is unique and the first in its field.

5.1 Planned processes

- Regular project team meetings and correspondence in the form of online communication, group meetings and phone-calls, to develop, build and explore ideas throughout the project
- Formal staff-student and student-student communication through a prescribed tool i.e. Corus, an online collaboration platform
- The use of various tools to support the student learning experience e.g. google hangouts and forum-style conversations through Corus
- Scheduled engagement cycles and project deliverables with industry partners
- Informal communication between project team members on an as-need basis, primarily through phone calls and emails.
5.2 Variations to processes

Throughout the project, a number of changes were required as a result of underperforming or unsuitable technology. For example, given the highly online nature of many assessment tasks, managing submissions proved to be a challenge.

Many students opted to create websites and live blogs to complete much of their work and thus creating a fixed submission date proved difficult, that is, there was little that could be done to ensure that students weren’t making edits after ‘submitting’ their work, which was simply in the form of a web link. This resulted in an approach that required students to submit a description of what work they were submitting, so as to empower assessors to identify any changes made after the prescribed date.

Another major area of required flexibility and change was engagement with industry partners. Unfortunately due to the nature of the industry and the size of their business, often receiving feedback and guidance on student work was delayed, creating a flow-on affect with schedules. This meant students were required to demonstrate a proactive approach to their work matched with equal levels of flexibility, so as to adapt to the changing circumstances.

At the beginning of the project It was agreed that regular face-to-face project team meetings were a necessity, though due to the high work-loads of key staff involved, these face-to-face meetings turned into regular digital correspondence and communication instead. In some cases however this was not a feasible option and thus face-to-face meetings were carried out with the project teams.

5.3 Proposed project improvements

- Further formalised education and training of the tools to be deployed, from the outset, minimising the chance for confusion or misunderstandings from all stakeholders and most importantly, students. This also provides further chance for students to make social connections, which would in turn improve virtual interaction.

- Students also reported a feeling of disconnect and distance from their peers. Strong encouragement or perhaps formalised requirements for students to self-manage face-to-face working sessions is an interesting idea to overcome the lack of community experienced by some. Clearly a virtual studio assumes that many aren’t able to arrive at the same physical location but for those that can, there should be no reason why the virtual experience isn’t supplemented by a physical one.

- Clear and detailed engagement guidelines for participant students. The nature of virtual engagement means that accountability is more relaxed and a resulting increase in self-discipline is required. By providing explicit guidelines for students on what to do and when, this can assist in self-management through the project whilst also managing some of the anxiety felt, most likely resulting from irregular contact with staff.

- Following from the above, through a virtual setting it seemed students were less confident in clearly understanding their required tasks. Having more detailed instructions for students could further reduce perceived anxiety.

- Fostering and encouraging further virtual connections between students and industry, throughout the year. Creating online relationships in a professional setting is a new skill for students and thus ongoing improvement should be encouraged i.e. as much interaction as possible.

- Having a large range of multimedia production results in large amounts of data required for transfer. Determining faster, easier solutions to this that are normalised, would improve project efficiencies. The dynamic nature of the students saw them creating a range of solutions however with a range of solutions came extra work to monitor and manage them. One central platform could minimise this.
• The virtual nature of the project meant that students who weren’t as skilled or talented with virtual technologies were inherently and automatically disadvantaged. This is a difficult challenge to overcome however the freedom and liberty of creativity that this type of project provides is the true value of the project. Restricting some students to equalise with others, would be counterintuitive.

• Recognising the fact that there were many challenges with this first project, finding a more appropriate combination of technologies to assist with required activity would assist in overall performance. More modern, less formal and more flexible technologies that students are already familiar with would increase ease of use and performance for all.

5.4 Factors that helped and hindered in the achievement of the outcomes

Helped:

• A commitment of the project team to overcome challenges
• A flexible and friendly project team
• Experienced and well-connected leaders who created opportunity that may ordinarily be unavailable
• Good relationships between staff and students
• Proactive and cooperative industry partners with a willingness to contribute and be involved
• A particularly dedicated group of students with commitment and engagement to the process

Hindered:

• Technological challenges through attempting to make imperfect tools fit an unusual context/situation
• The usual challenges of the unknown unknowns considering we were the first to really attempt this and thus the key factors to avoid weren’t known
• Busy leadership staff with heavy workloads

Despite the challenges this project raises, as an innovator in the field RMIT Fashion intends to take on the development of a successful virtual model of creative studios. This is not to be a direct replication of a face-to-face studio. The LTIF funding enabled the project team to explore how we can facilitate a new genre of fashion studio. This investigation has provided a foundation for RMIT to be a forerunner and innovator in the field.